

"The arts humanize us and give us a glimpse as to why we exist, why we are alive. The arts give us all that and more. Without the arts, we really die as a society." – Arturo O'Farrill, Grammy Award Winner

Dear Classroom Teacher,

Welcome to the 92nd Street Y's Musical Introduction Series 2012-13 season. We are honored to be partnering with you and your students for an exciting year of music in concert and the classroom!

Our mission:

92nd Street Y Musical Introduction Series empowers children in grades K-3 to explore the world's musical genres; engage in music-making; and, by learning about rich musical traditions in class and through live performances, cultivate a global perspective that nurtures empathy and tolerance of diverse people and cultures.

In order to best meet the curricular and instructional expectations placed on classroom teachers, we are pleased to integrate into each lesson the Common Core standards and to include an in-depth reflection lesson after each concert, allowing teachers the option of fulfilling core literacy requirements using fun, multidisciplinary activities. *My Music Journals* include resources for each unit, including instrument photographs and "Music Maps," which lead students visually on a musical and geographical journey around the world. There are also open journal pages to provide students with the opportunity to freely reflect on their musical and cultural experiences throughout the year, so that each student's journal becomes a document to support them as they reflect on their work.

Our distinguished roster of artists for the 2012-13 school year reflects the depth and variety of American musical genres:

VALERIE NARANJO AND THE THUNDERBIRD AMERICAN INDIAN DANCERS – Native American Music and Dance

CHRISTIAN MCBRIDE TRIO – Jazz

CEDRIC WATSON – Cajun and Creole

ROSENA HILL-JACKSON AND NATHANIEL STAMPLEY, JR. – American Musical Theater

We have created "instant lessons," designed to appeal to children's diverse learning styles and connect to schools' language arts, math, social studies and science curricula. 92Y teaching artists will visit each of your classrooms throughout the year, prepared to build on the important work that you have done by teaching the classroom teacher lessons in this curriculum. The classroom teacher and teaching artist lessons are placed side by side, so that you can see the big picture of teaching and learning in this program.

During the year, your students will have many opportunities to sing, create rhythms, improvise, move, draw, write, and work in groups. The curriculum focuses on specific musical concepts, processes and skills that transfer to other academic subject areas, and further exploration of musical and cultural traditions through storytelling, movement, and performance will provide students with a dynamic array of opportunities to learn and make connections to their school curriculum, and to the world around them.

To those who are returning, it has been a joy to collaborate with you and we are thrilled to continue our work together. To those who are new, we welcome you and hope that you and your students' lives will be enriched by our partnership.

Sincerely,

Larisa Gelman and Debra Kreisberg

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2012-2013 Season Schedule

Valerie Dee Naranjo and Thunderbird American Indian Dancers

Wednesday, December 5th and Thursday, December 6th, 2012
9:45 and 11:15 am in the Kaufmann Concert Hall

Christian McBride Trio

Tuesday, February 5th and Wednesday, February 6th, 2013
9:45 and 11:15 am in the Kaufmann Concert Hall

Cedric Watson

Monday, April 15th and Tuesday, April 16th, 2013
9:45 and 11:15 am in the Kaufmann Concert Hall

Rosena Hill-Jackson and Nathaniel Stampley, Jr.

Tuesday, May 14th and Wednesday May 15th, 2013
9:45 and 11:15 am in the Kaufmann Concert Hall

Classroom Teacher Workshops at 92Y:

Tuesday, October 30, 2012 and TBD, 2013
4:00 - 5:30 pm in the Weill Art Gallery at 92nd Street Y
1395 Lexington Avenue, between 91st and 92nd Street

Preparing Students for a Visit to the 92nd Street Y Kaufmann Concert Hall

Before your students come to each of the concerts at the 92nd Street Y, please have a discussion with them about what a concert is and about their important role and tasks as audience members. Here are some suggested discussion points:

1

When you first arrive at 92Y's concert hall, please go quietly to your seats. If students need to use the rest rooms, please do so before the concert begins. Try not to leave the concert hall during the performance. Teachers, please remain with students in the concert hall at all times during the show.

2

The first thing that will happen in the concert is that Larisa Gelman and Debra Kreisberg from Educational Outreach at 92Y will come out on stage. They will speak with you and introduce the performers. Please listen closely to what they say at all times and give them your full attention.

3

Please explain to your students that there is no talking during the performance. This includes whispering and discussing the concert while it is taking place.

4

As audience members, your students are a very important part of the event. Remember that part of their job is to listen to and observe carefully what they hear and see on stage. This means that they should sit quietly, while paying close attention to everything that takes place during the performance. By doing their very best job as listeners, they are helping the performers do their jobs well - playing music just for them!

5

Children from many different schools will be coming to the concert. This might be a little confusing at first, but remember that everyone has come to listen to the music. Show other students that you understand your job as an audience member by remaining quiet and attentive to the performers even when other children might be talking or not paying attention.

6

When performers come on stage, welcome them with your applause. When the performance begins, please show the performers how much you respect and appreciate them with your most attentive, quiet concert behavior.

7

Please applaud only when each musical number is over.

Note:

Taking of photographs is not allowed in the concert hall. There will be no food, beverages or gum chewing in the concert hall. There is no available space at 92Y for students to eat their lunches. All cell phones must be turned off throughout the duration of the concert.

Thank you for being part of these events. Have a great time listening to the music!

Unit 1:

Walking In Beauty with Valerie Dee Naranjo and the Thunderbird American Indian Dancers

Objectives:

CONTENT: Students will learn what songs and dances mean to Native American people.

VOCABULARY: Culture, dreamcatcher, frame drum, marimba, native, Native American, Navajo, pulse, Round Dance, syncopated, tribe

SKILLS:

- Students will sing traditional Native American songs.
- Students will dance traditional Native American dances.
- Students will explore and analyze stories, photos, and artifacts from contemporary Native American culture.

ESSENTIAL QUESTIONS:

- Who are Native Americans?
- What does it mean to “walk in beauty”?
- What do songs and dances mean to Native Americans?

UNIT 1 SYNOPSIS



Valerie Dee Naranjo and the Thunderbird American Indian Dancers

Students will explore contemporary expressions of traditional Native American culture. In the classroom, we'll sing and drum traditional songs and rhythms. You'll choose from a variety of hands-on activities to establish and explore Native American culture. By the end of the unit, students should be able to identify and describe several tribes' songs, dances, ornaments, and beliefs. As a recurring framing device and touchstone, we'll come back to the Navajo idea of Walking In Beauty.


Unit 1: Lesson 1 Teaching Artist: Meet Valerie and the Thunderbirds

OBJECTIVE: Students will sing and drum three traditional Native American songs.

VOCABULARY: Frame drum, marimba, Native American, Navajo, pulse, Round Dance, syncopated

CORE CURRICULUM STANDARDS: SL.2.2

MATERIALS: 92Y CD, CD player, *My Music Journals*, large hand drum

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET VALERIE AND THE THUNDERBIRDS (15 min)</p>  <p>MEN'S ROUND DANCE (5 min)</p>	<ul style="list-style-type: none">• Hello Song• Sing <i>Doh Tah Shied Lah</i>.• Locate photos of Valerie and the Thunderbirds in <i>My Music Journal</i>, p. 4.• Play CD: <i>Valerie's Story</i>• TA describe the unit of study.• Play CD: <i>Shell Bag Demo</i> (includes <i>Doh Tah Shied Lah</i> excerpt)• Find the map in <i>My Music Journal</i>, p. 5. <i>Where is Valerie from?</i> • Play CD: <i>Men's Round Dance</i>• <i>What do you notice about this music?</i>• Define: pulse and steady pulse	<p><i>Doh Tah Shied Lah</i> works well as call and response with the CD.</p> <p><u>About <i>Doh Tah Sheid Lah</i> (Navajo):</u> The Native family is a cooperative unit. Parents provide for the family, elders share the history and wisdom of the clan. Children also learn at an early age to contribute to the family's health and well-being. Navajo shepherd boys know that whenever they are not in school or doing their homework, they may be expected to tend the family sheep. Tending sheep is not difficult, but takes many hours. Young shepherds wile away these times with games and songs like this one.</p> <p>TA draws out student ideas, repeats CD as needed.</p>

ACTIVITY

SHARE A
DRUM PULSE
(10 min)



QUICK SONG
(10 min)

STEPS & GUIDING QUESTIONS

- *The Thunderbirds share a drum to make a steady pulse. Let's see if we can do the same.*
 - Take turns gathering around a central "drum" and keeping a simple steady pulse.
 - Play CD: *Frame Drum Demo* (includes *Men's Round Dance* excerpt)
 - Play CD: *Men's Round Dance*, and create a shared pulse to go with it.
-
- Play CD: *Quick Song*
 - Tap along with the syncopated rhythm.
 - *What do we notice about this song?*
 - Combine a shared pulse and the syncopated rhythm for *Quick Song*.
 - Try different combinations of students for the two layers: small groups, large groups, duets.
 - *Goodbye Song*

SUPPORT



Use whatever materials might serve as drum and beaters. Change up the pulse to keep it interesting. Try placing the pulse in different parts of your bodies.

Tap Along

Lap clap lap lap / lap clap to match
low high low low / low high

About Men's Round Dance: The round dance is normally one of the only dances that involve both men and women, but this one is for the men folk. It also is the foremost dance that allows for non-Native Americans to dance.

CT might lead the steady pulse group.


Unit 1: Lesson 2 Classroom Teacher: Who Are the Native Americans?

OBJECTIVE: Students will explore, define, and describe Native American culture.

VOCABULARY: Dreamcatcher, native, tribe

CORE CURRICULUM STANDARDS: SL.2.1a, SL.2.1b, SL.2.1.c, SL.2.3, R.2.2, R.2.4

MATERIALS: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
GETTING TO KNOW VALERIE AND THE THUNDERBIRDS (10 min)	<ul style="list-style-type: none">• <i>Hello Song</i>• Play CD and sing: <i>Doh Tah Shied Lah</i>• Locate photos of Valerie and the Thunderbirds in <i>My Music Journal</i>, p. 4.• Play CD: <i>Valerie's Story</i>• <i>What do we know about Valerie? What do we want to know?</i>	
DEFINING "NATIVE AMERICAN" (5 min)	<ul style="list-style-type: none">• <i>What does it mean to be "a native"? A Native New Yorker? A Native American?</i>	
ACTIVITY CHOICES (10-20 min)	<ul style="list-style-type: none">• Choose an activity from the next page to help you explore Native American culture.	Thunderbird American Indian Dancer Photo Credit: Simon Lewis

ACTIVITY

Smartboard:
Museum visit

Smartboard:
Walk in Beauty
photos and
interviews

Smartboard:
Navajo string
games

Worksheet:
Native American
words

Books on:
NY State Tribes

Make and Keep:
A Dreamcatcher

Color:
Pictures of Native
American culture

Make and Use:
A shaker

Make and Use:
A Talking Feather

Worksheet:
"Hand-made"

STEPS & GUIDING QUESTIONS

MUSEUM VISIT - The website of the National Museum of the American Indian's permanent collection includes wonderful pictures of artifacts and related contextual quotes.

WE WALK IN BEAUTY – Gary Aurbach's book and site have fabulous and interesting photographs of contemporary Native Americans of many ages, along with interviews which ask: *Do you have a specific memory that stands out in your mind when you were young? How is your life different from your parents or grandparents? What traditions from the past do you still continue to practice? What was your impression on having your photograph taken? What do you see for the future?*

STRING GAMES - This site shows how to do these traditional Navajo children's games.

NATIVE WORDS -Use the worksheet in *My Music Journal*, p. 6, to play a game where students greet their favorite New York animals using one of the New York State Native languages.

BOOKS - New York Native Americans (ISBN-10: 0635023083); Native American Stories, Myths and Legends (ISBN-10: 1555910947); American Indian Myths and Legends (ISBN-10: 0394740181)

DREAMCATCHER - With common classroom materials: <http://www.dream-catchers.org/make-dream-catchers-kids.php>; with more traditional materials: <http://ladyhawkesite.tripod.com/DreamCatcher.htm>; also see YouTube videos for demonstrations.

COLORING - Use the worksheets as coloring pages, *My Music Journal*, p. 8-9.

SHAKER – ex: dried beans in an empty Pringles can, decorate.

TALKING FEATHER - Read the legend of the Talking Feather, and make and use one in your classroom (similar to the "talking stick", where only the person holding the stick may speak.

WORKSHEET: Use the word-matching activity page in *My Music Journal*, p. 7.

SUPPORT

MUSEUM SITE
<http://nmai.si.edu/exhibitions/infinityofnations/woodlands.html>

WE WALK IN BEAUTY SITE
www.garyauerbach.com/wwib/

STRING GAME SITE
http://dine.sanjuan.k12.ut.us/string_games/games/index.html

STRING GAME HOW TO VIDEO
http://dine.sanjuan.k12.ut.us/string_games/games/movies/open_navajo_mod.html

NATIVE ANIMAL NAMES
www.native-languages.org/york-animals.htm

NATIVE GREETINGS
www.native-languages.org/york-greetings.htm

DREAMCATCHER WITH COMMON MATERIALS
<http://www.dream-catchers.org/make-dream-catchers-kids.php>

DREAMCATCHER with traditional materials:
<http://ladyhawkesite.tripod.com/DreamCatcher.htm>

DREAMCATCHER DEMONSTRATIONS
see YouTube videos for demonstrations.

NATIVE AMERICAN PATTERNS for SHAKERS
see museum link listed above, or Google images.

TALKING FEATHER TEXT
<http://talking-feather.com/home/the-legend-of-the-talking-feather/>


Unit 1: Lesson 3 Teaching Artist: What does it mean to “walk in beauty?”

OBJECTIVE: Students will sing a Huichol song, and define the Beauty Way.

VOCABULARY: Native American, pulse

CORE CURRICULUM STANDARDS: SL.2.3, SL.2.4

MATERIALS: 92Y CD, CD player, *My Music Journals*, large hand drum

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>WARM UP (10 min)</p> <p>ZAPOTEC SONG (10 min)</p> 	<ul style="list-style-type: none">• <i>Hello Song</i>• Sing <i>Doh Tah Shied Lah</i>.• Play CD: <i>Valerie's Story</i>• <i>What do you know about Valerie? What else do you want to know?</i> <ul style="list-style-type: none">• Play CD: <i>Jawbone Demo</i> (includes <i>Zapotec Song</i> excerpt)• Play CD: <i>Zapotec Song</i>• Tap or rattle/shake along with the syncopated rhythm.• Combine a shared pulse and the syncopated rhythm for <i>Zapotec Song</i>.• Sing <i>Zapotec Song</i>, call-and-response style.	<p>Connect with previous lessons using the songs and asking about Valerie's story.</p> <p>If students have made rattles or shakers, you may want to use them.</p> <p>Try different combinations of students for the two layers: small groups, large groups, duets. Try placing the pulse in different parts of your bodies.</p> <p>The recording of <i>Zapotec Song</i> works well as call-and-response.</p> <p>About <i>Zapotec Song</i> (Huichol) – Call-and-response is not the normal manner to sing a Native song, and so this one is a unique treasure. The verse speaks of one of the deer people who tries to feast upon a rose bush, only to find that it has stickers.</p>

ACTIVITY

I WALK IN BEAUTY
(15 min)

LOOK AHEAD TO
THE
PERFORMANCE
(5 min)



STEPS & GUIDING QUESTIONS

- Discuss: *What does it mean to "Walk In Beauty?"*
 - Play CD: *I Walk in Beauty*
 - *Do you have someone in your life who walks in beauty?*
 - *Did you ever feel you were walking in beauty? Describe what it was like. Chart answers.*
 - Play CD: *I Walk in Beauty* and sing along, lyrics in *My Music Journal*, p. 10.
-
- *What will you see and hear at 92nd Street Y?*
 - *What can you do to show your love and respect for the music and the performers?*
 - *Goodbye Song*

SUPPORT

When do you feel that everything is right with the world? That you are safe, happy, content, and connected with every part of your world? What was it like for you? Do you have a word for that way of being (feeling)? The Navajo people call it Walking in Beauty, or the Beauty Way. These words are difficult to translate, but they are connected with the idea of beauty, perfection, harmony, goodness, success, well-being, blessedness, and happiness.

Walking in Beauty mainly means being in harmony with all things and all people, with all objects, all the animals, all the feelings, the plants, the weather and all the events in your life. When you are at peace, knowing that all around you is well and that you are well with everything in your life, with nothing that pulls you in one direction or the other, you are ready to Walk in Beauty.

I walk in beauty, yes I do

I dream of beauty, yes I do

I beam with beauty, yes I do

just for you and only you

Hey-oh, hey-oh

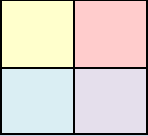
Unit 1: Lesson 4 Classroom Teacher: What do we know about Native American culture?

OBJECTIVE: Students will reflect on the performance and explore Native American culture.

VOCABULARY: Dreamcatcher, native, Ojibwe, tribe

CORE CURRICULUM STANDARDS: W.2.8, L.2.1, L.2.2, L.2.6, R.2.2, R.2.4

MATERIALS: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>WHOLE-CLASS CONCERT REFLECTION (10 min)</p>  <p>EXPLORE MORE (20 min)</p>	<ul style="list-style-type: none">• <i>Hello Song</i>• Play CD: Various tracks, each briefly• List, chart, web, journal, or draw about specific moments from the concert.• Complete 4-square, <i>My Music Journal</i>, p. 11. <ul style="list-style-type: none">• Choose another activity from Lesson 2, p. 9 to help you further explore Native American culture.	<p>Draw out details and help students be as specific as they can.</p> <p>Lesson 2 Activities, p. 9: Virtual museum visit, <i>Walk In Beauty</i> photos and interviews, Navajo string games, Native American words, books on NY state tribes, make and keep a dreamcatcher, color worksheets, make and use a shaker, make and use a talking feather.</p>

ACTIVITY

MAKE A DREAM CATCHER

(45 min)



STEPS & GUIDING QUESTIONS

Materials: paper plate, yarn (any color), hole puncher, craft beads, feathers, markers, scissors



SUPPORT

For complete instructions, visit www.dream-catchers.org/make-dream-catchers-kids.php

The original web dream catcher of the Ojibwe was intended to teach natural wisdom. Dream catchers of twigs, sinew, and feathers have been woven since ancient times by Ojibwe people. They were woven by the grandfathers and grandmothers for newborn children and hung above the cradleboard to give the infants peaceful, beautiful dreams. Good dreams are clear and know the way to the dreamer, descending through the feathers. The slightest movement of the feathers indicated the passage of yet another beautiful dream. Bad dreams, however, are confused and confusing. They cannot find their way through the web and are trapped there until the sun rises and evaporates them like the morning dew.

Originally, the Native American dream catcher was woven on twigs of the red willow using thread from the stalk of the stinging nettle. These twigs are gathered fresh and dried in a circle or pulled into a spiral shape depending upon their intended use. They used natural feathers and semi-precious gemstone, one gemstone to each web because there is only one creator in the web of life.


Unit 1: Lesson 5 Teaching Artist: Re-creating and Remembering the Performance

OBJECTIVE: Students will draw together and connect their classroom and concert experiences with Native American culture.

VOCABULARY: Dreamcatcher, native, tribe

CORE CURRICULUM STANDARDS: L.2.1, SL.2.4, SL.2.1a, R.2.2, R.2.4

MATERIALS: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RECALLING VALERIE AND THE THUNDERBIRDS (10 min)</p> <p>REVISIT THE FEATHER DANCE (10 min)</p>  <p>REPEAT A FAVORITE SONG (5 min)</p>	<ul style="list-style-type: none">• <i>Hello Song</i>• <i>Sing Doh Tah Shied Lah.</i>• <i>What happened at the concert?</i> • Define the rules for the Feather Dance.• Decide which CD track to use for the Feather Dance.• Take turns performing the dance. • Vote on and choose a favorite song to sing again/Play CD.	<p>Define the rules for the Feather Dance based on your experience at the concert.</p>

ACTIVITY

DISCUSS CULTURE
(5-10 min)

EXPLORE MORE
(10-20 min)

STEPS & GUIDING QUESTIONS

- Play CD: *I Walk In Beauty*
- *What do songs and dances mean to Valerie and the Thunderbirds?*

- Choose and complete one more activity from Lesson 2, p. 9.
- Looking Ahead discussion: Briefly describe the next unit – the Christian McBride Trio.

- *Goodbye Song*

SUPPORT

In discussion, draw out specific stories and examples of culture; connect with *Walking in Beauty* (being in harmony with all things and all people, with all objects, all the animals, all the feelings, the plants, the weather and all the events in your life; being at peace, knowing that all around you is well and that you are well with everything in your life).

Lesson 2 Activities: Virtual museum visit, *walk in beauty* photos and interviews, Navajo string games, Native American words, books on NY state tribes, make and keep a dreamcatcher, color worksheets, make and use a shaker, make and use a talking feather.



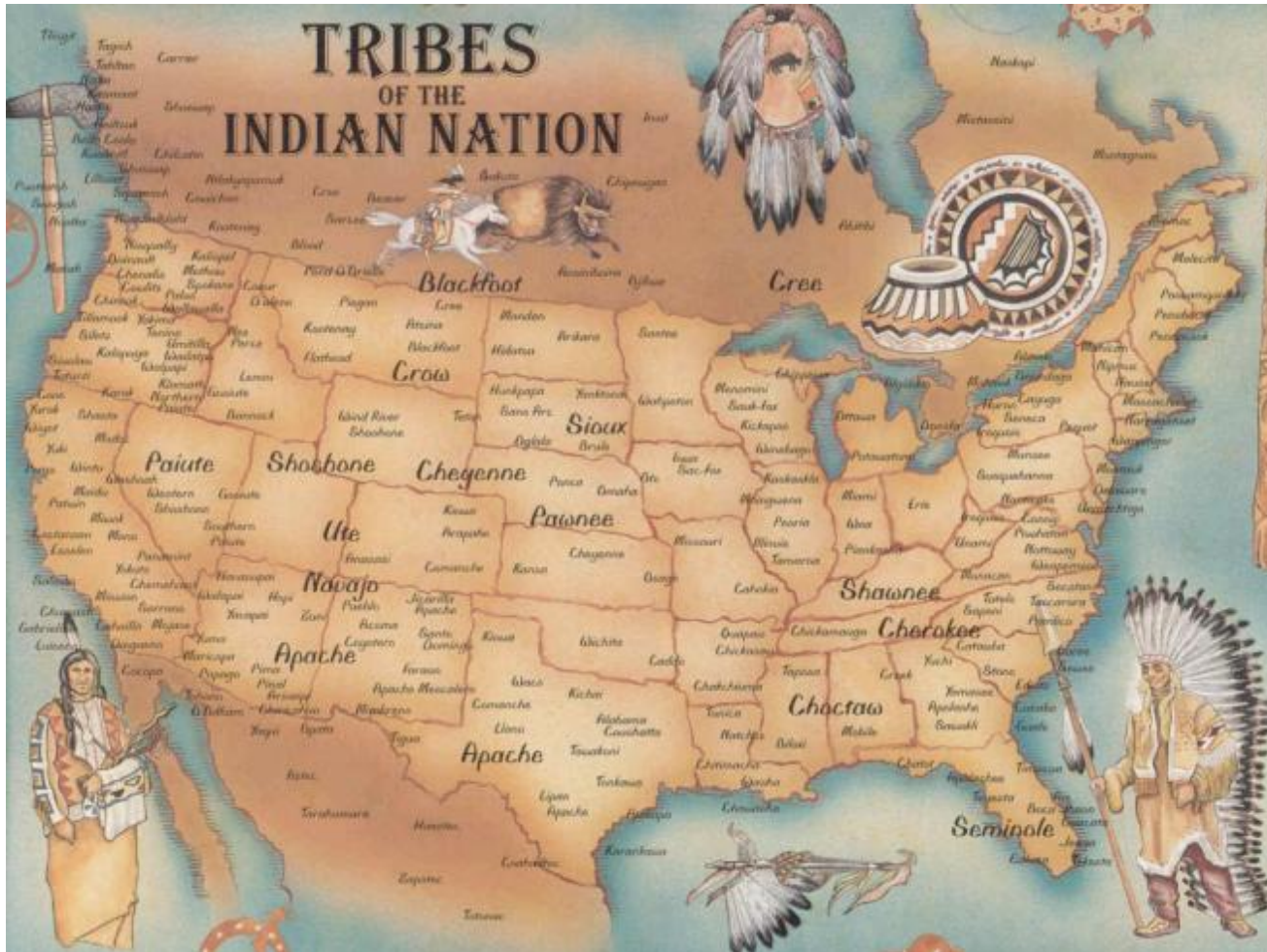
Frame drum



Navajo flute



Gourd rattle



Pow wow drum



Marimba



Unit 1 Vocabulary

Culture – Qualities unique to a group of people, such as their clothing, language, food, customs and beliefs.

Dreamcatcher – A Native American object decorated with sacred items that is meant to protect children from having bad dreams.

Frame drum – A shallow, hand-held drum with a wide head.

Marimba – A percussion instrument made with wooden bars and played with soft mallets.

Native – A person who belongs to a place by being born there.

Native American – A member of any of the indigenous people of the Western Hemisphere.

Navajo – A Native American tribe from the Southwest United States, currently the largest Native American population in the country.

Ojibwe – Also known as the Chippewa, the Ojibwe are one of the largest groups of Native Americans in the United States and Canada.

Pulse – A steady beat in music.

Round Dance – A type of folk dance in which a group of people form a circle.

Syncopated – A rhythm in which normally strong beats become weak and vice versa.

Tribe – A group or community of people who share a common ancestry and culture.

Unit 2:

Christian McBride Trio and the Harlem Renaissance

Objectives:

CONTENT: Students will learn about bassist Christian McBride and the historical roots of jazz in America.

VOCABULARY: Culture, collage, drum set, expression, freedom, Harlem Renaissance, improvisation, jazz, piano, scatting, string bass, timeline, trio

SKILLS:

- Students will improvise and sing their own scat solos.
- Students will create a collage drawing of the Christian McBride Trio inspired by Romare Bearden.
- Students will create a poem about the Christian McBride Trio concert inspired by Langston Hughes.
- Students will explore the music, art, and poetry of the Harlem Renaissance.

ESSENTIAL QUESTIONS:

- What is jazz? What is a jazz trio?
- What role does improvisation play in jazz?
- How has the Harlem Renaissance affected Christian McBride as an artist?

UNIT 2 SYNOPSIS



Christian McBride Trio

In this Unit, students will develop an understanding of how the Harlem Renaissance contributed to American cultural expression. Through a variety of activities students will explore how this time in American history influenced the music of contemporary jazz musician Christian McBride and his trio. In the classroom, we'll sing, improvise scat solos, create jazz trios, and explore the work of renowned artists such as Romare Bearden and Langston Hughes. Students will experience the complexity of jazz rhythms and the freedom of improvisation. By the end of the Unit, students will be familiar with the rich artistic history of the Harlem Renaissance and have a clear understanding of how this history has influenced jazz music today.

Jazz Timeline

Pre-1900s: Jazz influences – Ragtime, Blues, Classical, Brass Band – Scott Joplin



1900-1910s: Early Jazz in New Orleans, Chicago Jazz, Stride – King Oliver's Creole Jazz Band, Original Dixieland Jass Band

1920s: Jazz spreads across the country – George Gershwin, Bessie Smith, Louis Armstrong, Duke Ellington

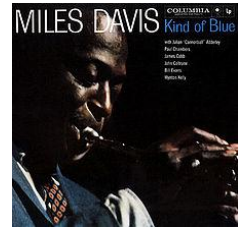


King Oliver's Creole Jazz Band, Original Dixieland Jass Band



1930s: Kansas City, Swing – Lester Young, Billie Holiday, Count Basie, Mary Lou Williams, Fletcher Henderson, Duke Ellington

1940s: Bebop – Charlie Parker, Thelonius Monk, Dizzy Gillespie, Gil Evans, Miles Davis



1950s: Hard Bop, Cool Jazz – Modern Jazz Quartet, Art Blakey's Jazz Messengers, Dave Brubeck, Miles Davis

1960s: Free Jazz, Modal, Neo-Gospel, Protest Music – John Coltrane, Billy Taylor, Ornette Coleman,



1970s: Jazz Rock, Fusion – Miles Davis, Joe Zawinul and Weather Report, Herbie Hancock



1980s – Today: Contemporary Jazz, Smooth Jazz – Christian McBride!




Unit 2: Lesson 1 Teaching Artist: Meet Christian McBride

OBJECTIVE: Students will meet the Christian McBride Trio, and explore *Take the A Train*.

VOCABULARY: Bass, drum set, jazz, piano, trio

CORE CURRICULUM STANDARDS: SL.2.2, SL.2.3, L.2.6

MATERIALS: 92Y CD, CD player, *My Music Journals*, blue tape

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET THE CHRISTIAN McBRIDE TRIO (10 min)</p>  <p>CHRISTIAN'S JAZZ TRIO INSTRUMENTS (10 min)</p>	<ul style="list-style-type: none">• <i>Hello Song</i>• Introduce Christian McBride.• Play CD: <i>Christian's Interview</i>; also see <i>My Music Journal</i> p. 12.• Ensemble Groupings Activity.• <i>What is a trio? Let's be a trio...</i> • In <i>My Music Journal</i>, p.13, students view pictures of the Trio's instruments.• Play CD: Instrument Demo Tracks (<i>Piano, Bass, Drums</i>)• As students listen, everyone mime playing each instrument.• <i>What instruments are in the trio? Which one does Christian play? (bass)</i>	<p><u>Ensemble Groupings Activity:</u> Ask the students to physically group themselves (without talking) as a solo, duet, trio, quartet, quintet, etc.</p> <p><u>The Christian McBride Trio is</u></p> <ul style="list-style-type: none">• Christian McBride, Bass• Christian Sands, Piano• Ulysses Owens, Jr., Drums <p>In a jazz trio made up of piano, bass and drums, the piano usually plays the melody, the drums and bass play supportive accompaniment patterns, but each instrument can also be featured in a solo.</p>

ACTIVITY

SING TAKE THE A
TRAIN AND MAKE
A JAZZ IS...WEB
(15 min)



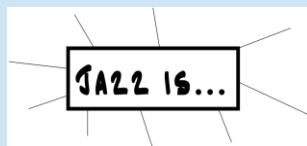
CREATE THE A
TRAIN
(10 min)

STEPS & GUIDING QUESTIONS

- *Christian will be playing a jazz song from the Harlem Renaissance, Take the A Train, by Billy Strayhorn and made famous by Duke Ellington.*
- Define: Harlem Renaissance.
- Sing *Take The A Train*.

You must take the A train,
To go to Sugar Hill way up in Harlem.
If you miss the A train,
You'll find you missed the quickest way to Harlem.
Hurry, get on, now it's coming...
Listen to those rails a-humming.
All aboard, get on the A train,
Soon you will be in Sugar Hill in Harlem.

- Play CD: *The A Train Story* (includes the song)
- Students describe what they heard and felt.
Chart answers.
- Using answers, create a JAZZ IS... web



- Create the *A Train* while the CD plays.
- *Goodbye Song*

SUPPORT

Billy Strayhorn composed *Take the A Train* and **Duke Ellington**'s band made it famous. Both musicians were important to the Harlem Renaissance.

Renaissance: A re-birth of culture and learning.

The Harlem Renaissance (1920's-1930's) represents an era in American history during which the uniqueness of African-American culture was celebrated through music, visual art, poetry, and other art forms. Romare Bearden, Duke Ellington, and Langston Hughes were friends and neighbors in Harlem during this time period.

Use the JAZZ IS... web as a diagnostic: what are your students really remembering? Each TA lesson ends with this web.

Creating the A Train

Listen and identify the pulse. Have students make a human train with their bodies. Ask them to gently place their hands on the shoulders of the person in front of them. Explain that this train moves to the pulse of the song, feet can make a steady beat or can go half time/double time TA decides, students follow. The A Train can change direction when the whistle blows. Call out "LAST STOP" to stop and reverse the line - the last person on the train then becomes the new conductor (leader).


Unit 2: Lesson 2 Classroom Teacher: Exploring the Harlem Renaissance

OBJECTIVE: Students will develop an understanding of how the Harlem Renaissance contributed to American cultural expression.

VOCABULARY: Culture, expression, Harlem Renaissance

CORE CURRICULUM STANDARDS: SL.2.1, SL.2.2, SL.2.3, SL.2.5, L.2.1e, L.2.6

MATERIALS: 92Y CD, CD player, *My Music Journals*, collage materials

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>REVIEW: CHRISTIAN MCBRIDE TRIO (5 min)</p> <p>THE HARLEM RENAISSANCE (10 min)</p> 	<ul style="list-style-type: none">• <i>Hello Song</i>• <i>What do we know about Christian McBride?</i> (trio with bass, piano and drums, jazz, <i>Take The A Train</i>, Harlem Renaissance, Duke Ellington)• <i>Let's find out more about the Harlem Renaissance.</i> • Read aloud: <i>The Harlem Renaissance My Music Journal</i>, p.14• Locate photos in <i>My Music Journal</i>, p.14. Students identify any of the places they recognize in the photos.• <i>What else do you notice in the photos?</i> (The way people are dressed, cars, etc.)	<p>The Harlem Renaissance (1920's-1930's) represents an era in American history during which the uniqueness of African-American culture was celebrated through, music, visual art, poetry and other art forms.</p> <p>Christian McBride's music grew out of the music that was written and performed during the Harlem Renaissance by musicians such as Duke Ellington, Count Basie, Ella Fitzgerald and Billie Holliday.</p> <p>Read more about the Harlem Renaissance on TeacherVision: http://www.teachervision.fen.com/music-styles/lesson-plan/4846.html#ixzz24Crsnt00</p>

ACTIVITY

MEET ROMARE
BEARDEN
(10 min)



DRAW &
COLLAGE
THE CHRISTIAN
MCBRIDE TRIO
(20-40 min)

STEPS & GUIDING QUESTIONS

- Read aloud: Romare Bearden Biography, *My Music Journal*, p.15
- Examine Romare Bearden's *Jammin' at the Savoy*, *My Music Journal*, p.22.
 - *What are the people doing?* (playing instruments)
 - *What instruments are they playing?* (piano, guitar, bass, saxophone, trumpet, drums)
 - *How do you think the musicians are feeling?* (relaxed, mellow, perhaps slightly sad)
 - *How do you know all of this about the musicians?* (uses of blues and greens, positions of the musicians' bodies in the painting)
- *How might Romare Bearden draw Christian McBride's Trio? What instruments, colors, shapes, etc., would he use? What materials?*
- Using *Jammin' at the Savoy* as a reference, students create a drawing + collage of the Christian McBride Trio in *My Music Journal*, p.16.
- Play 92Y CD as students work.
- *Goodbye Song*

SUPPORT

Romare Bearden's artwork was often inspired by jazz musicians, their instruments, and the music itself.

Jammin' at the Savoy
details include:

- Instruments
- Colors
- Shapes
- Patterns
- Postures/Actions

You may want to invite your school's visual art specialist to partner with you on the collage-making project. For a wonderful online resource of images and quotes to support your process: <http://www.nga.gov/education/classroom/bearden/glance1.shtm>

Unit 2: Lesson 3 Teaching Artist: Jazz Improvisation

OBJECTIVE: Students will learn the role of improvisation in jazz.

VOCABULARY: Improvisation, melody, scat singing

CORE CURRICULUM STANDARDS: SL.2.2, SL.2.3, L.2.1e

MATERIALS: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONNECT TO CT LESSON 2 (5 min)</p>	<ul style="list-style-type: none">• <i>Hello Song</i>• Share collage work from CT lesson with TA.• <i>Bearden interpreted and expanded what he saw and heard through his artwork. Jazz musicians interpret and expand melodies when they improvise.</i>• Define: melody, improvise.• <i>Let's learn to improvise.</i>	<p>TAs collect some artwork to bring to 92Y.</p> <p><u>Spoken Improvisation – TA Model</u> Speak the lyrics in rhythm with the track; at the end of the head, start improvising verbally, in rhythm, on the same topic, for example:</p> <p><i>Take the train, the fastest train, if you take the local, well you're gonna be late, you gotta go go go go fast as the A, if you wanna get to Harlem, better ride the fast one, click click clack going down the track...</i></p>
<p>SPOKEN IMPROVISATION (15 min)</p>	<ul style="list-style-type: none">• Sing <i>Take the A Train</i>.• Play CD: <i>A Train Bass and Drums</i>• TA model Spoken Improvisation over the bass and drums track, or play CD: <i>Spoken Improvisation</i>.• <i>What happens in this kind of improvising?</i>• Students try improvising with the CD track.• <i>How does it feel to improvise?</i>	<p>If students can't answer "what happens in this kind of improv" clearly, keep modeling until they can.</p> <p><u>Students Improvise – Support</u> Students might need to work out some text beforehand; some classes will benefit from writing out a list of possible improvisation texts; some will do better improvising a conversation with the TA; simply repeating a word with different rhythms is fine; ask your classroom teacher to try it too.</p>

ACTIVITY

COMPARE
TWO DIFFERENT
A TRAINS

(10 min)

SCAT SINGING

(5 min)




Jazz Is... Web #2

(5 min)



STEPS & GUIDING QUESTIONS

- *Let's compare two different performances of Take the A Train and look for the improvisations.*
 - Play CD, discuss and compare:
Ella Fitzgerald - *Take the A Train*
Michel Petrucciani Trio - *Take the A Train*
 - TA and students practice call-and-response scat singing.
 - Students try scatting to CD: *A Train Drums and Bass*.
 - *How does it feel to scat sing?*
 - Create a new JAZZ IS... web.
- 
- *Goodbye Song*

SUPPORT

Discuss and Compare:

Where is the melody? Is anyone improvising? How do you know? What is Ella doing? Do her words make sense? Does her singing sound like anything you've heard before? (Define scat singing). Does each musician's improvisation still sound like the song – a little, a lot? TA sing the melody along with the improvisation. What makes this version of Take the A Train special?

Scat Singing: Improvising syllables and melodies at the same time in order to sound like a musical instrument, such as a saxophone. Ella Fitzgerald was one of the best scat singers of all time.

Watch and listen: Duke Ellington Trio performing *Take the A Train* on 92Y CD.

Each instrument in a jazz trio is constantly improvising their part, even if they are not taking a solo.

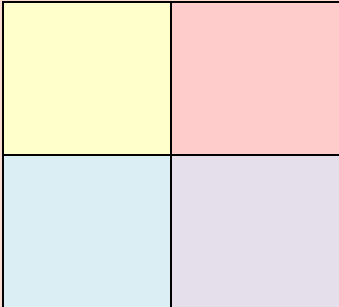
Unit 2: Lesson 4 Classroom Teacher: Concert Reflection Through Poetry

OBJECTIVE: Students will reflect on the concert, read *Dream Boogie*, and write their own jazz poem.

VOCABULARY: Expression, poetry

CORE CURRICULUM STANDARDS: SL.2.1, SL.2.2, SL.2.3, SL.2.5, W.2.8, R.2.4

MATERIALS: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
CONCERT REFLECTION (10 min)	<ul style="list-style-type: none">• Students can turn and talk to a classmate to share what they remember most from the concert:<ul style="list-style-type: none">○ <i>What did you see?</i>○ <i>What did you hear?</i>○ <i>What did you think?</i>○ <i>How did you feel?</i>• Ask several students to share what their partner said with the class.• Students complete the 4-Square in <i>My Music Journal</i>, p.17.	 <p>Differentiation: Younger students can draw what they saw, heard, thought or felt while at the concert. Older students can label and also draw if they choose.</p>

ACTIVITY

POETRY AS A
FORM OF
EXPRESSION
(10 min)

CONCERT
REFLECTION
THROUGH POETRY
(15 min)

STEPS & GUIDING QUESTIONS

- Read aloud: Langston Hughes bio, *My Music Journal*, p.15.
- Read aloud: *Dream Boogie* by Langston Hughes, also in *My Music Journal*, p.18.
- *What do you notice about this poem?* (It has a beat, it rhymes, it uses made-up words.)
- *What do you think Langston Hughes is saying in the poem?*

Activity Choices:

- 1) *My Music Journal*, p.19.
Dream Boogie Poetry Fill-In: Students fill in the blank spaces in Langston Hughes' poem, *Dream Boogie*. Students share their endings.
- 2) *My Music Journal*, p.20.
Students create their own jazz poem while listening to Christian McBride Trio. Students share their work.

SUPPORT

Poetry is a written expression of ideas and emotions.

Dream Boogie was written by Langston Hughes, a great poet and writer of the Harlem Renaissance. He and Romare Bearden and Duke Ellington were friends and Harlem neighbors.

Poetry can come from the poet's culture. It can also express what is going on during a certain time in the poet's life or in history.

Draw on student's prior knowledge based on previous work in the unit thus far (improvisation, Romare Bearden's *Jammin' at the Savoy*, attending the Christian McBride Trio concert.)

Langston Hughes liked to use open-ended line endings so that his readers could fill in their own thoughts.

For K-1, lines can be filled in as a class. Grades 2-3 can fill them in individually or create their own poem.

Students can refer to their Jazz Is...webs when writing their own jazz poems.

Unit 2: Lesson 5 Teaching Artist: Jazz Trio Concert Reflection

OBJECTIVE: Students will reflect on the concert by sharing their poems and forming a jazz timeline.

VOCABULARY: Era, timeline

CORE CURRICULUM STANDARDS: SL.2.1, SL.2.4, L.2.1e

MATERIALS: 92Y CD, CD player, *My Music Journals*, Jazz Era cards, string

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>WARM-UP, POEMS, AND CONNECTIONS (10 min)</p>	<ul style="list-style-type: none">• <i>Hello Song</i>• Share poems and reflections from CT Lesson 4 with TA.• <i>What are the connections between Langston Hughes, Romare Bearden, Duke Ellington and Christian McBride?</i>• <i>Jazz musicians are all connected to one another, too. To help us learn how, let's make a Jazz Timeline.</i>	<p><u>Connections</u></p> <p>All four...</p> <ul style="list-style-type: none">• Improvise in their art forms.• Were inspired in some way by each other's work.• Have personal and artistic connections to Harlem and the Harlem Renaissance.• Knew many of the same songs and loved jazz.• Were African-American artists who became world-famous and admired for the quality and audacity of their work. <p>And Hughes, Bearden and Ellington were friends and Harlem neighbors who knew and visited each other.</p>

ACTIVITY

JAZZ TIMELINE
(20 min)



ONE OR TWO
FINAL WEBS
(10 min)

STEPS & GUIDING QUESTIONS

- Turn to p. 21 in *My Music Journals*.
- Define: timeline.
- Play the *Jazz Timeline Guessing Game*.
- Create a Jazz Timeline
 - Divide students into as many duos and trios as there are cards; each small group gets one card.
 - TA calls out the card numbers in order, one at a time. For each card called:
 - A) Students with that card say what their Jazz Era is, and explain what their card shows.
 - B) Play the Jazz Timeline CD for that card.
 - As new eras are added, TA connects them with a string.
 - Once all the Jazz Eras have been connected, play all excerpts once more (in order, back to back), calling out each Era as its music plays.
- Create a JAZZ IS... web, and/or
- Create a *Jazz Wonderings...* web (I wonder...).
- *Goodbye Song*

SUPPORT

Enlist your classroom teacher to help make the timeline / number line connection clear.

Jazz Timeline Guessing Game

Write large numbers 1-10 on the board, 1 = oldest, 10 = newest. Play Timeline CD Tracks out of order. Students guess which track corresponds with which number (ie which track falls where along the timeline), and explain why they think it might be older or newer jazz. Check off each number as it is "guessed."

Each TA will be provided with jazz timeline flashcards to facilitate this lesson.

The Jazz Timeline is meant to help students connect early jazz to the Harlem Renaissance, and to Christian McBride. These activities are set up to allow students to hear the excerpts three times.

Christian McBride Trio Instruments

Bass



Piano



Drum Set



Unit 2 Vocabulary

Bandleader – The musical and organizational leader of a group of musicians (as in a small jazz group).

Collage – A piece of art created by using many different materials, images or small pieces.

Culture – Qualities unique to a group of people, such as their clothing, language, food, and beliefs.

Drum set – A collection of drums and other percussion instruments set up to be played by a single player.

Expression – The indication of feeling, spirit, character, as on the face, in the voice, or through an art form.

Freedom – The ability to determine one's own actions without interference.

Harlem Renaissance – An era in American history during which the uniqueness of African-American culture was celebrated through music, visual art, poetry, and other art forms.

Improvisation – To invent, compose, or perform with little or no preparation.

Jazz – A style of music first created by African-Americans in the late 1800s.

Piano – A stringed keyboard instrument, with 88 black and white keys.

Poetry – Literary work written in verse.

Scat Singing – A style of vocal jazz improvisation in which the vocalist substitutes nonsense syllables for lyrics.

String Bass – The largest and lowest-sounding stringed instrument.

Timeline – A representation of key events in the order they took place.

Trio – A group of three (in music, a group of three instrumentalists or singers).

Unit 3: Cedric Watson Et Bijou Creole

Dancing to a Creole Beat

Objectives:

CONTENT: Students will learn the different styles and instruments that make up Cedric Watson's Cajun Creole band.

VOCABULARY: Cajun, Creole, shuffle, two-step, waltz, Zydeco

SKILLS:

- Students will identify Cajun and Creole instruments and rhythms.
- Students will compare and contrast several styles of La La, Cajun and Zydeco music.
- Students will create their own dance steps to the Shuffle, Two-Step and Cajun Waltz.

ESSENTIAL QUESTIONS:

- What are the sounds of South Louisiana Creole and Cajun music?
- What can we learn about regional American culture from Cedric Watson?
- How do we identify and dance to different styles of Creole and Cajun songs?

UNIT 3 SYNOPSIS



Cedric Watson

In this unit, students will explore the music and culture of southern Louisiana by identifying Cajun and Creole instruments and rhythms, and the various styles of music rooted in this geographical area. The lessons will introduce students to four-time Grammy-nominated artist Cedric Watson Et Bijou Creole, one of the brightest young talents to emerge in Cajun, Creole, and Zydeco (Louisiana French) music over the last decade. Through a Mardi Gras mask-making activity, students will gain an understanding of how the New Orleans community celebrates its traditions and individuality, and the importance of music and dance in this uniquely American culture. The unit will culminate by giving students an opportunity to become an American cultural journalist and report on their experience at the live concert. Cedric Watson's artistic reach is indicative of an enduring, thriving New Orleans musical community and a testament to what could have been lost in Hurricane Katrina, one of the most severe humanitarian crises in the history of the United States.

Meet Cedric Watson

Cedric Watson is a musician of many talents: he can play the fiddle and accordion, sing, and write songs. He plays Creole, Cajun, and Zydeco music, switching between traditional tunes and his own original songs. He plays with several different musical groups, has traveled all over the United States and the world, and has even been nominated for Grammy awards!



Former French colony of
Acadia



**New Orleans,
Louisiana**


Unit 3: Lesson 1 Teaching Artist: Meet Cedric Watson

OBJECTIVE: Students will be introduced to Cedric Watson and Cajun and Creole rhythms.

VOCABULARY: Cajun, Creole, rubboard

CORE CURRICULUM STANDARDS: SL.2.1, SL.2.1, W.2.8

MATERIALS: 92Y CD, CD player, *My Music Journals*, rubboard

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RUBBOARD WARMUP (10 min)</p> <p>MEET CEDRIC WATSON (10 min)</p> 	<ul style="list-style-type: none">• <i>Hello Song</i>• TA demonstrates how the rubboard is played.• TA models and leads rubboard call and response.• Students pretend that their tummy is their rubboard and sing the responses as they rub. <ul style="list-style-type: none">• Read <i>Meet Cedric Watson</i>, p. 23.• Define: Cajun.• Define: Creole.• Students locate on maps the former colony of Acadia in Canada and New Orleans, Louisiana in <i>My Music Journal</i>, p. 23.	<p>Rubboards are used in many types of American folk music including Cajun, Creole and Zydeco music.</p> <p>Invent syllables for what you scratch out on the rubboard, so that students will have a model for how to say what they play. See TA Lesson 5 Rubboard Rhythms.</p> <p>The Cajun people are related to French-speaking immigrants resettled by the British from Acadia in Canada to Louisiana in the 18th century.</p> <p>Louisiana Creole refers to people who are descended from the colonial settlers and born in Louisiana, especially those of French, Spanish and African ancestry.</p> <p>New Orleans, LA is the home of the Mardi Gras carnival and parade.</p>

ACTIVITY

SINGING BIJOU
CREOLE
(10 min)

DISCOVERING
SHUFFLE, TWO-
STEP and WALTZ
(10 min)

STEPS & GUIDING QUESTIONS

- Turn to *My Music Journal*, p. 24 (*Bijou Creole lyrics*).
- Play CD: *Bijou Creole*.
- *What language do you think the lyrics are in?*
- TA reads, and students repeat the lyrics in Creole and English.
- Sing along with the *Bijou Creole* CD.
- *Do you feel like dancing to Bijou Creole? Cajun and Creole dance music uses three special rhythms: shuffle, two-step and waltz.*

- TA introduces the three rhythmic mnemonics for this unit:
Shuffle (shuf-fle shuf-fle shuf-fle shuf-fle...)
Two-step (one bounce two bounce...)
Waltz (one two three, low high high...)
- Students stand up and dance to each song, then use the mnemonic to identify the rhythm:
Play CD: *Les Blues Creole (shuffle)*
Play CD: *Bye Bye mon Coeur Fiat Mal (two-step)*
Play CD: *T'est Petite (waltz)*
Play CD: *Bijou Creole (shuffle)*
- *Goodbye Song*

SUPPORT

Bijou Creole is sung in Creole French. Cajun and Creole French are dialects unique to South Louisiana and parts of East Texas. Bijou is Creole for jewel(s).

BIJOU CREOLE (Creole Jewel) LYRICS

It's great music, bijou Creole

*It's good-sounding music,
bijou Creole*

*It makes you want to dance,
bijou Creole*

*It makes you feel good,
bijou Creole*

Shuffle: a 4/4 swing rhythm used in jazz and blues; swing and shuffle styles vary from city to city in the US.

Two-Step: a dance in 2/4 time

Waltz: a dance in 3/4 time


Unit 3: Lesson 2 Classroom Teacher: Mardi Gras Masks

OBJECTIVE: Students will learn about Creole culture by creating their own Mardi Gras masks.

VOCABULARY: Culture, Mardi Gras, masks

CORE CURRICULUM STANDARDS: SL.2.1 a, SL.2.1b, SL.2.2, SL.2.6

MATERIALS: 92Y CD, CD player, *My Music Journals*, scissors, stapler, masks materials (see list)

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>INTRO TO MARDI GRAS CULTURE (10 min)</p> <p>MAKING MARDI GRAS MASKS (30 min)</p> 	<ul style="list-style-type: none">• <i>Hello Song</i>• CT reads <i>Mardi Gras Read Aloud</i>, p. 37.• Discuss: <i>What have we learned about Mardi Gras and Mardi Gras masks that can help us design our own masks?</i> • Turn to <i>My Music Journal</i>, p. 25 for the Mardi Gras mask template and examples, p. 27.• Students cut the whole page out of the journal.• Students cut out the mask (follow outline).• CT pass out materials.• Color and decorate masks.• Fit headband to each individual student; hold in place, staple, tape over sharp staple ends.• Play CD: <i>Mardi Gras Dance</i> (various versions) while students work• If time allows: CT and students read the translation of the lyrics of <i>Mardi Gras Dance</i>, <i>My Music Journal</i> p. 28. <i>What does the song tell you about Mardi Gras customs?</i>	<p>Before this class sessions meets:</p> <ul style="list-style-type: none">- Make headbands- Gather materials- cut out masks (for K classes) <p><u>Making headbands:</u> Cut 8 ½ x 11 paper into four 1 ½ x 11 inch strips to be stapled to each side of the mask. Use tape to cover exposed staple ends.</p> <p><u>Materials:</u> Scissors, crayons, colored pencils, markers, glitter, buttons, streamers, ribbon, feathers, glue, tape, rulers</p> <p><u>Mardi Gras masks designs include:</u> Shapes: <i>stripes, polka dots</i> Colors: <i>green (justice), yellow (power), purple (faith)</i></p>

ACTIVITY

MARDI GRAS MASKS CONTINUED



STEPS & GUIDING QUESTIONS

Wear your mask at the to the Cedric Watson concert at the 92nd Street Y!

The Mardi Gras Dance (song lyrics in English)

The Mardi Gras come from all around, all around the center of town. They come by once per year, asking for charity. Sometimes it's a sweet potato, a sweet potato or pork rinds.

The Mardi Gras are on a great journey, all around the center of town. They come by once per year, asking for charity. Sometimes it's a skinny chicken, or three or four corn cobs.

Captain, captain, wave your flag, let's go to another neighbor's. Asking for charity for everyone who'll come join us later, everyone who'll come join us later at the gumbo tonight!



SUPPORT

Mardi Gras Read-Aloud

One of the traditions that Cedric Watson and his Cajun and Creole friends follow is the celebration of Mardi Gras. Originally a religious holiday, Mardi Gras is celebrated all around the world in late winter. One of the most famous Mardi Gras parties happens in New Orleans, Louisiana and dates back to 1699 when it was celebrated by French settlers. Over the years it has developed into a giant carnival and parade. Mardi Gras Krewes build beautiful floats, design costumes, and throw multi-colored beads to people as they watch the parade go by. Outside of New Orleans, Cajun Mardi Gras parties involve whole towns getting together to make a gumbo, a traditional Creole stew. In New Orleans people bake special king cakes that have a prize hidden inside. Perhaps the most famous part of a Mardi Gras celebration are colorful masks that everyone wears. Before it became a carnival and parade, Mardi Gras was a masquerade ball, a dance where everyone wore masks. Today's Mardi Gras masks keep this tradition alive and are often decorated with the Mardi Gras colors: purple (symbolizing justice), gold (power), and green (faith).

Unit 3: Lesson 3 Teaching Artist: Shuffle, Two-Step, Waltz!

OBJECTIVE: Students will dance to Cajun and Creole music, and hear the instruments

VOCABULARY: Bass guitar, clarinet, drum Set, fiddle, triangle, accordion, rubboard

CORE CURRICULUM STANDARDS: SL.2.2, R.2.3, R.2.4

MATERIALS: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>REVIEW SHUFFLE, TWO-STEP, WALTZ (5 min)</p>	<ul style="list-style-type: none">• <i>Hello Song</i>• TA revisits the three rhythmic mnemonics.• Students stand up and dance to each song, and use the mnemonic to identify the rhythm. <p>Play CD: <i>Les Blues Creole (shuffle)</i> Play CD: <i>Bye Bye Mon Coeur Fiat Mal (two-step)</i> Play CD: <i>T'est Petite (waltz)</i> Play CD: <i>Bijou Creole (shuffle)</i></p>	<p><u>Shuffle</u> (shuf-fle shuf-fle shuf-fle shuf-fle...) <i>Les Blues Creole</i> and <i>Bijou Creole</i></p> <p><u>Two-Step</u> (one bounce two bounce...) <i>Bye Bye Mon Coeur Fait Mal</i></p>
<p>REVISIT <i>BIJOU</i> <i>CREOLE</i> (5 min)</p>	<ul style="list-style-type: none">• Turn to <i>My Music Journal</i>, p. 24.• TA reads, and students repeat the lyrics in English.• Sing along with the <i>Bijou Creole</i> CD.	<p><u>Waltz</u> (one two three, low high high...) <i>T'est Petite</i></p>

ACTIVITY

INSTRUMENTAL
DEMOS
(10 min)



AMERICAN
CULTURE
REPORTERS
(15 min)



SHARE MARDI
GRAS MASKS
(5 min)

STEPS & GUIDING QUESTIONS

- Turn to *My Music Journal*, p. 29 for instrument photos.
- Play CD: *Instrument Demos*
- Introduce and mime playing along with each (clarinet, rubboard, bass guitar, fiddle, drum set, triangle)

- *What does a newspaper reporter need to remember when writing about a concert?*
- Play video clip of Cedric Watson.
- TA begins responding to Reporter Prompts in *My Music Journal*, p. 30. TA invites students to help fully complete each prompt.
- You will need to report on the concert to your classroom teacher so look and listen for details to share.

- Students share Cajun Mardi Gras Masks with TA.
- *Remember to wear them at the concert!*
- *Goodbye Song*

SUPPORT

Based upon the washboard and invented by Zydeco legend Clifton Chenier, the Zydeco **rubboard** (or *frottoir*, from the Cajun French verb *frotter*, to rub), is a mid 20th century invention designed specifically for Zydeco music.

The Cajun accordion, also called the *button accordion* or *squeeze box*, is a single-row, diatonic accordion (diatonic: using the major scale). Louisiana-constructed accordions are usually built in small backyard shops.

Reporter prompts:

- I saw...
- I heard...
- I wondered...
- I felt...
- I noticed...
- I was surprised when...
- I loved learning that...
- I wished...

"I saw a drum set and a rub board. What else did you see? I heard..."

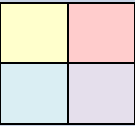
Unit 3: Lesson 4 Classroom Teacher: Cultural Reporters

OBJECTIVE: Students will reflect on the concert and learn more about American culture by acting as reporters.

VOCABULARY: Reporters, Cajun, Creole, Zydeco

CORE CURRICULUM STANDARDS: W.2.8, SL.2.6, SL.2.4

MATERIALS: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONCERT REFLECTION (15 min)</p>  <p>AMERICAN CULTURE REPORTERS (15 Minutes)</p>	<ul style="list-style-type: none">• <i>Hello Song</i>• Play CD: <i>Bijou Creole</i>• CT asks students to close eyes and remember their trip to the 92nd Street Y to see Cedric Watson.• Students complete the 4-Square in <i>My Music Journal</i>, p. 31. • Turn to second reporter's pad, <i>My Music Journal</i>, p. 32.• CT models responding to prompts.• Students answer the prompts on their reporter's pads.• Students share their responses.	<p>Please complete this lesson as soon as possible after the concert.</p> <p>To help younger students reflect, you may want to describe your own memory for them: the bus, waiting on line, where they were seated, what they saw on the stage, instruments, songs, sounds, what Cedric said from the stage.</p> <p>Cultural Reporter's prompts:</p> <ul style="list-style-type: none">• I saw...• I heard...• I wondered...• I felt...• I noticed...• I was surprised when...• I loved learning that...• I wished...

Bijou Creole ***Creole Jewel***

It's great music,
bijou Creole

It's good-sounding music,
bijou Creole

It makes you want to dance,
bijou Creole

It makes you feel good,
bijou Creole



The Mardi Gras Dance

The Mardi Gras come from all around, all around the center of town. They come by once per year, asking for charity.

Sometimes it's a sweet potato, a sweet potato or pork rinds.

The Mardi Gras are on a great journey, all around the center of town. They come by once per year, asking for charity.

Sometimes it's a skinny chicken, or three or four corn cobs.

Captain, captain, wave your flag, let's go to another neighbor's. Asking for charity for everyone who'll come join us later, everyone who'll come join us later at the gumbo tonight!

Unit 3: Lesson 5 Teaching Artist: Rubboard Virtuosos

OBJECTIVE: What did we learn about Cajun and Creole music culture from the concert?

VOCABULARY: Rubboard

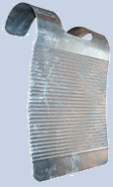
CORE CURRICULUM STANDARDS: SL.2.1a, SL.2.4, L.2.5a

MATERIALS: 92Y CD, CD player, *My Music Journals*, washboard

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>REVISIT SHUFFLE, TWO-STEP, WALTZ (10 min)</p>	<ul style="list-style-type: none">• <i>Hello Song</i>• TA revisits the three rhythmic mnemonics.• Students stand up and dance to each song, and use the mnemonic to identify the rhythm.• Play CD: all of Cedric's songs	<p><u>Shuffle</u> (shuf-fle shuf-fle shuf-fle shuf-fle...) <i>Les Blues Creole</i> and <i>Bijou Creole</i></p> <p><u>Two-Step</u> (one bounce two bounce...) <i>Bye Bye Mon Coeur Fait Mal</i></p> <p><u>Waltz</u> (one two three, low high high...) <i>T'est Petite</i></p>
<p>AMERICAN CULTURAL REPORTERS PRESENT... (10 min)</p>	<ul style="list-style-type: none">• Turn to <i>My Music Journal</i>, p. 32.• Students share their reporting.• TA draws out details and helps students connect their class work with the concert.	<p>Reporter prompts:</p> <ul style="list-style-type: none">• I saw...• I heard...• I wondered...• I felt...• I noticed...• I was surprised when...• I loved learning that...• I wished... <p>If students have not completed any Cultural Reporting, help them do so.</p>

ACTIVITY

RUBBOARD
VIRTUOSOS
(15 min)



GOODBYE SONG
(5 min)

STEPS & GUIDING QUESTIONS

- TA sings and plays the Rubboard Rhythms syllables as call and response with the class.
- TA explains and demonstrates: *Most rubboard rhythms are made from three sounds:*
 - Mmm (long/low)
 - Chuck (short/sharp backbeat)
 - Chuck-a (double backbeat)
- TA models going back and forth between rhythms while *La Danse Kalinda* plays.
- Students line up for a chance to play the *La Danse Kalinda* rhythms on the real rubboard.
- Selected student volunteers lead the class in a call and response using the improvised rhythms on the real rubboard.

- *What have we learned about Cedric Watson and Cajun and Creole culture?*
- *What else do we want to know about Cedric Watson and his music?*
- *Goodbye Song*

SUPPORT

Rubboard Rhythms

from *La Danse Kalinda*

Mmm chuck-a mmm chuck mmm chuck-a mmm chuck

Mmm chuck-a chuck-a mmm Mmm chuck-a chuck-a mm

Mmm chuck mmm chuck mmm chuck-a chuck-a chuck

Mmm chuck mmm chuck mmm chuck mmm chuck-a

Cedric Watson's Instruments



Cajun
Accordion



Rubboard



Clarinet



Fiddle



Drum Set



Triangle



Bass Guitar

Unit 3 Vocabulary

Bass guitar – A guitar that has the same pitch and tuning as a string bass but is electrically amplified.

Cajun – A member of a group of people in Southern Louisiana descended from French colonists exiled from Acadia in the 18th century.

Cajun accordion – A small accordion where each of 4 buttons creates multiple sounds.

Caribbean – A tropical region consisting of the Caribbean Sea and its islands.

Clarinet - A woodwind instrument having a straight tube with a flaring bell and single-reed mouthpiece.

Creole music – Early folk music of Louisiana formed from a mix of French, Spanish, and African traditions.

Culture – Qualities unique to a group of people, such as their clothing, language, food, and beliefs.

Drum set - A collection of drums and other percussion instruments set up to be played by a single player.

Fiddle – A violin (the smallest and highest of the stringed instruments) most often used to play folk music.

Jamaica – The fifth-largest island country in the Caribbean.

Mardi Gras – A celebration in New Orleans, Louisiana, before the Lenten season begins on Ash Wednesday.

Reggae – A style of Jamaican music characterized by a slower tempo and accents on off-beats.

Rubboard (frottoir) – A musical instrument made from the metal tool for washing clothing.

Shuffle – A type of dance in which you shuffle your feet. It's a repetitive dance move which can be done in many ways.

Triangle – A small percussion instrument made of metal and shaped like a triangle that is played by striking it with a metal stick.

Two-step – An American folk dance step with a two-beat pulse.

Waltz – A ballroom dance with a three-beat pulse.

Zydeco – A type of American folk music from Louisiana that developed from Creole music and combines instruments, rhythms, and tunes from many other cultures; sometimes called Lee La.

Unit 4:

American Musical Theater

Objectives:

CONTENT: Students will know, understand and be able to recognize the key ingredients that exist in a song and create an original song based on American history.

VOCABULARY: action, Broadway, challenge, character, composer, director, feeling, ideal, lyricist, musical theater, setting, resolution, setting, trolley

SKILLS:

- Students will identify character, setting, action in *On Broadway*, *Brand New Day* and *The Trolley Song*.
- Students will create an original musical theatre song.

ESSENTIAL QUESTIONS:

- How are character, setting and action revealed in *On Broadway*, *Brand New Day* and *The Trolley Song*?
- How can we use American history as inspiration to create a song?

UNIT 4 SYNOPSIS



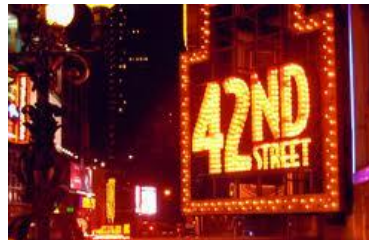
American Musical Theater

Students will explore the ways in which iconic songs from classic musicals synthesize music, lyrics, action, character, and setting. Each lesson is framed by the Yip Harburg quote, “Words make you think. Music makes you feel. A song makes you feel a thought.” By the end of the unit, students will be able to sing and perform three musical theater songs, and will have written their own song, adapted from a poem, *The Statue of Liberty*, by Paul Perro.



What is American Musical Theater?

Musical theater is a form of theater that combines songs, spoken dialogue, acting and dance. Love, humor, anger and other emotions are communicated to the audience through the use of music, song, movement and special effects to create an integrated production. Each song performed by actors tells a story about characters, settings and feelings. Theater has been a part of the artistic life of New York City since the late 1700's. However, it wasn't until the 1900's that the neighborhood and theatre style now known as *Broadway* became widely popular as a place full of opportunities for those invested in musical theater. Embedded in these songs are elements of a story such as characters, settings, challenges, feelings, action and solutions/resolutions. Musical theater often takes audiences on an emotional ride full of surprises and revelations and reflects a mosaic of the many cultures that make up the artistic history of the United States of America.




Unit 4: Lesson 1 Teaching Artist: Elements of Musical Theater and *On Broadway*

OBJECTIVE: Students will explore character, setting, challenges and solutions in *On Broadway*.

VOCABULARY: Character, challenges, feelings, musical theater, setting, solutions

CORE CURRICULUM STANDARDS: R.2.1, R.2.4, R.2.5, SL.2.1, SL.2.2

MATERIALS: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>INTRODUCTION TO MUSICAL THEATER SONGS (5 min)</p> <p>LISTEN TO AND DISCUSS ON BROADWAY (15 min)</p> 	<ul style="list-style-type: none">• <i>Hello Song</i>• Recite: "Words make you think" and touch your head; "Music makes you feel" and touch your heart; "A song makes you feel a thought" and touch your head and heart.• Locate Broadway on a map of NYC, <i>My Music Journal</i>, p. 33.• Play CD: <i>On Broadway</i>• In <i>My Music Journal</i>, p. 34, read the lyrics aloud and discuss:<ul style="list-style-type: none"><i>Who is singing the song?</i> (character)<i>Where does the song take place?</i> (setting)<i>What challenges does the character face?</i> (challenges)<i>How does the character resolve/solve their problem?</i> (solution)• Play CD: <i>On Broadway</i>, and fill in worksheet, <i>My Music Journal</i>, p. 35.	<p>"Words make you think. Music makes you feel. A song makes you feel a thought." This is a quote by Yip Harburg, an American popular song lyricist who wrote the lyrics for the musical film, <i>The Wizard of Oz</i>. This quote will be a touchstone throughout the unit.</p> <p>Broadway is a street that runs through Manhattan and the Bronx in New York City. The stretch of Broadway in midtown Manhattan is the home of musical theater in New York City. Broadway was originally the Wickquasgeck Trail carved out by Native Americans.</p> <p>Complete the worksheet independently (Grade 3) or together (K-2).</p> <p>See <i>On Broadway</i> resource p. 58</p>


Unit 4: Lesson 2 Classroom Teacher: *Brand New Day*

OBJECTIVE: Students will explore character, setting and challenges in *Brand New Day*, and connect to pivotal moments in American history.

VOCABULARY: Character, challenges, feelings, ideal, musical theater, setting, resolution

CORE CURRICULUM STANDARDS: R.2.1, R.2.4, R.2.5, SL.2.1, SL.2.2

MATERIALS: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MUSICAL THEATER WARMUP</p> <p>(3 min)</p> <p>LISTEN TO AND DISCUSS <i>BRAND NEW DAY</i></p> <p>(15 min)</p> 	<ul style="list-style-type: none">• <i>Hello Song</i>• Recite: "Words make you think" and touch your head; "Music makes you feel" and touch your heart; "A song makes you feel a thought" and touch your head and heart. • Play CD: <i>Brand New Day</i>• In <i>My Music Journal</i>, p. 36, read the last verse aloud and discuss: <i>Who is singing the song?</i> (character) <i>Where does the song take place?</i> (setting) <i>What challenges do you think the character faced?</i> (challenges) <i>How are the characters feeling now?</i> • Add to the discussion a comparison of the elements of <i>On Broadway</i> and <i>Brand New Day</i> (character, setting, challenges, etc.).• Play CD: <i>Brand New Day</i>, and fill in worksheet, <i>My Music Journal</i>, p. 37.	<p>Focus on the last verse of <i>Brand New Day</i>:</p> <p style="text-align: center;"><i>It's such a change For us to live so independently Freedom, you see, has got our hearts singing so joyfully Just look about You owe it to yourself to check it out Can't you feel a brand new day?</i></p> <p>Complete the worksheet independently (Grade 3) or together (K-2).</p>

ACTIVITY

REFLECTION
(5-10 minutes)



STEPS & GUIDING QUESTIONS

- *How do these song lyrics make you think a thought? How does this music make you feel a feeling? How does this song make you feel a thought?*
- Chart the feelings you've seen so far in the unit: perseverance, persistence, and hope in *On Broadway* and *Brand New Day*. *Are there any other thoughts and feelings you have when you hear these songs?*
- *Goodbye Song*

SUPPORT

Possible extension discussion for older grades: *How do these musical theater songs reflect American ideals?*

Ideal: One's idea of something that is perfect or that one hopes to achieve.

Examples of pivotal moments in American history (selected from listeverse.com):

- Barack Obama elected as President
- Civil Rights Movement
- Women's Suffrage
- Neil Armstrong walks on the moon
- Emancipation Proclamation
- Louisiana Purchase
- Lewis and Clark reach the Pacific Ocean
- Declaration of Independence
- Ratification of the Constitution




Unit 4: Lesson 3 Teaching Artist: *The Trolley Song*

OBJECTIVE: Students will explore character, setting, challenges and solutions in *The Trolley Song*.

VOCABULARY: Character, challenges, feelings, musical theater, setting, solutions, trolley

CORE CURRICULUM STANDARDS: R.2.1, R.2.4, R.2.5, SL.2.1, SL.2.2. L.2.5b

MATERIALS: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MUSICAL THEATER WARMUP AND REVIEW (5 min)</p> <p>LISTEN TO AND DISCUSS <i>THE TROLLEY SONG</i> (10 min)</p> 	<ul style="list-style-type: none">• <i>Hello Song</i>• Recite: "Words make you think" and touch your head; "Music makes you feel" and touch your heart; "A song makes you feel a thought" and touch your head and heart.• Review/sing <i>Brand New Day</i> and <i>On Broadway</i> and briefly discuss list of thoughts and feelings. • Play CD: <i>The Trolley Song</i>• In <i>My Music Journal</i>, p. 38, read the lyrics aloud and discuss: <i>Who is singing the song?</i> <i>Where does the song take place?</i> <i>What challenges does the character face?</i> <i>How does the character resolve/solve their problem?</i> Add: <i>What do you think might happen in the future?</i> • Play CD: <i>The Trolley Song</i>, and fill in worksheet, <i>My Music Journal</i>, p. 39.	<p>Since students are now experienced at analyzing the elements of a musical theater song, try to draw out more detail and ask them to explain their thinking.</p> <p>Complete the worksheet independently (Grade 3) or together (K-2).</p>

ACTIVITY

CHOREOGRAPH THE TROLLEY SONG

(15 min)

REFLECTION

(5 min)

CONCERT PREPARATION

(2 min)

STEPS & GUIDING QUESTIONS

- TA models gestures/movements for each “sound word” in *The Trolley Song*: clang, ding, zing, buzz, plop, stop.
- Students volunteer to create movements for each “sound word” in the song.
- Let’s travel back in time and imagine we are all riding together on a trolley car, and sing the song again, with our choreography!

- *How do these song lyrics make you think a thought? How does this music make you feel a feeling? How does this song make you feel a thought?*
- If time, compare the characters, settings challenges, and solutions from all three songs.

- *How do you think the singers at the concert will show us their characters?*

- *Goodbye Song*

SUPPORT

Trolley: An electric streetcar that gets its power from an overhead wire. Trolley cars were first used in the 19th century.

The Trolley Song

"Clang, clang, clang" went the trolley
"Ding, ding, ding" went the bell
"Zing, zing, zing" went my heartstrings
"Buzz, buzz, buzz" went the buzzer
"Plop, plop, plop" went the wheels
"Stop, stop, stop" went my heartstrings

The Trolley Song is from *Meet Me in St. Louis*, made in 1944. A trolley is an old-fashioned electric streetcar that got electricity from a wire overhead or the track below.

Lyrics and pictures of trolley cars from American cities in *My Music Journal*, p. 38.

Singers can show us characters through facial expressions, gestures, singing loud or soft – draw out other ideas from students.

Unit 4: Lesson 4 Classroom Teacher: Musical Theater Songs

OBJECTIVE: Students will reflect on the concert and prepare to adapt a book excerpt into a musical theater song.

VOCABULARY: Character, setting, musical theater

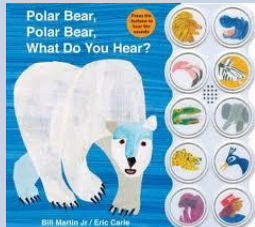
CORE CURRICULUM STANDARDS: R.2.1, SL.2.1, SL.2.2, SL.2.4, SL.2.6, W.2.8

MATERIALS: 92Y CD, CD player, *My Music Journals*, book text to adapt

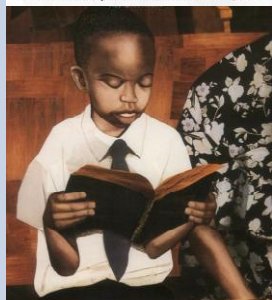
ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>REFLECTION (15 min)</p> <p>PREPARE to WRITE A MUSICAL THEATER SONG (15 min)</p>	<ul style="list-style-type: none">• <i>Hello Song</i>• Play CD: <i>Medley</i>• Ask students to share with a partner what they remember about the concert. What did they see? Hear? Think? Feel?• Complete the four-square, <i>My Music Journals</i>, p. 40. <ul style="list-style-type: none">• Recall the elements of musical theater songs that we have learned (character, setting, words that make you think, music that makes you feel, sound words).• Choose a single page from a familiar book to adapt into a song with your TA. To prepare for the next session, discuss and chart: <i>Who is the <u>character</u>?</i> <i>What is the <u>setting</u>?</i> <i>What is the character <u>feeling</u>?</i> <i>What are some things the character <u>might say</u> or express in this moment?</i> <i>What are some <u>sound words</u> we might hear in this moment?</i>	<p>Differentiated Activities:</p> <p>K-1: Students draw what they saw, heard, thought and felt.</p> <p>2-3: Students draw and label or write about what they saw, heard, thought and felt.</p>

ACTIVITY

PREPARE to WRITE...



"Please don't kill it!" she sobbed. "It's unfair."
Mr. Arable stopped walking.
"Fern," he said gently, "you will have to learn to control yourself."
"Control myself?" yelled Fern. "This is a matter of life and death, and you talk about *controlling* myself."



STEPS & GUIDING QUESTIONS

Examples:

K-1 POLAR BEAR, POLAR BEAR... by Eric Carle - page 3:
"Flamingo, Flamingo what do you hear? I hear a zebra braying in my ear"

Character: Flamingo Setting: Zoo, Flamingo area

Feeling: annoyed and frustrated

Might say: I can't stand this noise all day!

Sound words: bray bray bray!

1-3 CHARLOTTE'S WEB by E.B.White - Page 9, Fern confronts her father.

Character: Fern Setting: Yard near the barn.

Feeling: desperate, angry, determined

Might say: Stop! Don't do it! This is life and death!

Sound words: NA, or sounds of their struggle

2-3 MARTIN'S BIG WORDS by Doreen Rappaport – "When I grow up, I'm going to get big words too".

Character: young Martin Luther King

Setting: church, father preaching

Feeling: hopeful, determined, thoughtful

Might say: I'll be like my dad, I'll learn all the words

Sound words: NA, or church sounds

SUPPORT


Unit 4: Lesson 5 Teaching Artist: Creating a Musical Theater Song

OBJECTIVE: Students will create an original musical theater song.

VOCABULARY: lyrics, melody, rhythm, improvise

CORE CURRICULUM STANDARDS: R.2.5, SL.2.1, SL.2.2, SL.2.4, L.2.5

MATERIALS: 92Y CD, CD player, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>REFLECTION</p> <p>(10 min)</p> <p>TA MODEL: WRITING A MUSICAL THEATER SONG</p> <p>(5 min)</p>	<ul style="list-style-type: none">• <i>Hello Song</i>• Repeat the Touchstone (lyrics make you think...).• Discuss: In the concert, which<ul style="list-style-type: none">Lyrics made you think a lot?Music made you feel a lot?Songs made you feel a thought? <p>Model the songwriting process by thinking aloud as you do the following steps:</p> <ol style="list-style-type: none">1. Identify and read book page.2. List the character, setting, feeling, might says, and sound words.3. Create 1-2 rhyming couplets to use as lyrics.4. Create a rhythm that fits the heartbeat of the moment.5. Improvise, singing your couplets while you play the rhythm.	 <p>Using Eric Carle's <i>Polar Bear, Polar Bear, What do you Hear?</i> page 3: "Flamingo, Flamingo what do you hear? I hear a zebra braying in my ear"</p> <p>Character: Flamingo</p> <p>Setting: Zoo, Flamingo area</p> <p>Feeling: annoyed and frustrated</p> <p>Might say: I can't stand this noise all day!</p> <p>Sound words: bray bray bray!</p> <p>Rhyming couplet: I can't stand this noise all day! All he does is bray bray bray bray braaaaaay!</p> <p>Rhythm: accompaniment, riffs, chords</p>

ACTIVITY

WRITE A MUSICAL THEATER SONG

(15 min)

END OF THE YEAR

(10 min)

STEPS & GUIDING QUESTIONS

Guide the students through the same songwriting process using the book and materials they chose and prepared (or any materials at hand):

1. Identify and read the book page.
 2. List
 - Character
 - Setting
 - Feelings
 - Character might say...
 - Sound words
 3. Create 1-2 rhyming couplets to use as lyrics.
 4. Create a rhythm that fits the heartbeat of the moment.
 5. Improvise, singing your couplets while you play the rhythm.
-
- Sing (or play CD) songs from this year's repertoire.
 - Discuss and connect artists, thoughts, feelings, and music.
 - *Goodbye Song*

SUPPORT

Depending on the students' preparation and creativity, you may have time to do more than one song in 15 minutes.

You may want to discuss:

How do our new lyrics make you think a thought? How does our music make you feel a feeling? How does our new song make you feel a thought?

Which artists and songs will you especially remember? Why? Which of these songs makes you think a lot? What do you think? Which of these songs makes you feel a lot? What do you feel?

On Broadway :

Performed by: George Benson (1978)

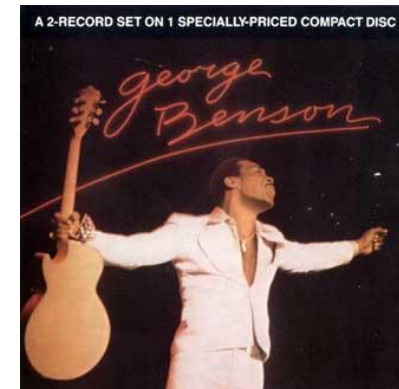
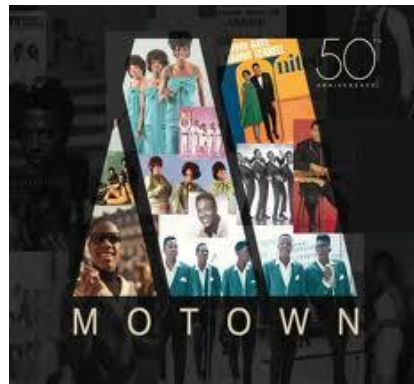
Written by: Barry Mann and Cynthia Weil in collaboration with the team of Jerry Leiber and Mike Stoller.

Genre: Soul

Year Composed: 1963

Important events in history:

- In the United States, "the Sixties" were known as an era of Civil Rights and anti-war activism, and countercultural and social revolution.
- Popular music entered an era of "all hits", as numerous artists released recordings, beginning in the 1950s.
- Bands tended to record only the best of their songs as a chance to become a hit record.
- The taste of the American listeners expanded from the folksinger, doo-wop and saxophone sounds of the 1950s to the Motown sound, folk rock and the British Invasion.



Brand New Day:

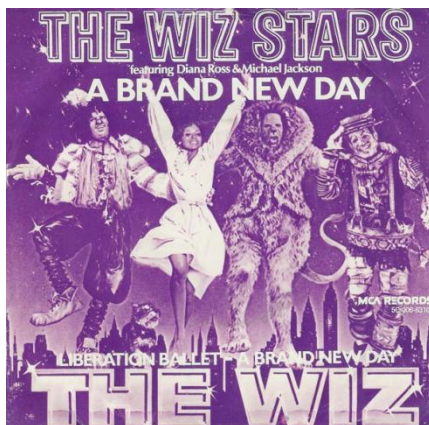
Written by: Luther Vandross

Genre: Rhythm and Blues/Soul

Year Released: 1975

Important events in history:

- In the Western world, social progressive values that began in the 1960s, such as increasing political awareness and political and economic liberty of women, continued to grow.
- The hippie culture, which started in the latter half of the 1960s, waned by the early 1970s and faded towards the middle part of the decade, which involved opposition to the Vietnam War, opposition to nuclear weapons, the advocacy of world peace, and hostility to the authority of government and big business.
- The environmentalist movement began to increase dramatically in this period.
- Aside from disco, funk, smooth jazz, jazz fusion, and soul remained popular throughout the decade.



The Trolley Song :

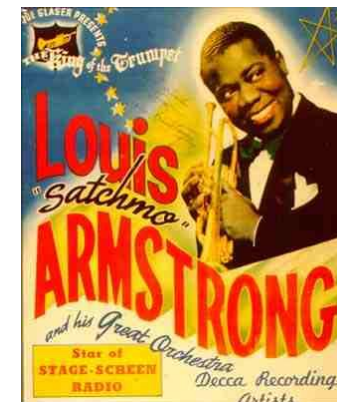
Written by: Hugh Martin

Genre: Jazz

Year Released: 1944

Important events in history:

- The Second World War took place in the first half of the decade, which had a profound effect on most countries and people in Europe, Asia and elsewhere.
- The decade also witnessed the early beginnings of new technologies (including computers, nuclear power and jet propulsion), often first developed in tandem with the war effort, and later adapted and improved upon in the post-war era.
- In the 1940s, pure **jazz** began to become more popular, along with the blues, with artists like Ella Fitzgerald ("A-Tisket, A-Tasket") and Billie Holiday ("Strange Fruit") becoming nationally successful.
- Some of the most notable Jazz artists of the 1940s include Ella Fitzgerald, Billie Holiday, Louis Armstrong and Nat King Cole.





Unit 4 Vocabulary

Action – The state or process of acting or doing.

Broadway – A street that runs through Manhattan and the Bronx in New York City. The stretch of Broadway in midtown Manhattan is the home of musical theater in New York City.

Challenge – A difficult job or task, a problem.

Character – A role played by an actor or singer.

Composer – A musician who writes original music.

Director – The person who oversees every element of a musical theater production.

Feeling – A state of being resulting from an emotion.

Ideal – One's idea of something that is perfect or that one hopes to achieve.

Lyricist – A person who writes original words to a song.

Musical theater – A play in which the characters sing.

Setting – The context and environment in which a situation is set.

Resolution – How a challenge or problem is solved.

Theme – The main idea of an entire piece of work.

Trolley – An old-fashioned electric streetcar that was powered by electricity either from a wire overhead or the tracks below.

FUNDERS OF THE PROGRAM

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